



Cleveland Art



December 2007 The Cleveland Museum of Art Members Magazine

Major accomplishments mark a year of wide-ranging activity for the Cleveland Museum of Art

Dear Members,

As I sit down to write this letter, we have just opened *Impressionist and Modern Masters from the Cleveland Museum of Art* and presented our first-ever annual report to our members. This event was very well attended, and it reminded me of something for which we are deeply grateful: your generosity and loyal support. Many thanks, again, for caring about this institution. Your help makes a real difference, and it is greatly appreciated.

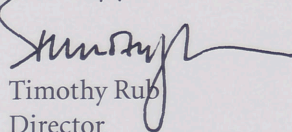
By any measure, it has been an extraordinary year for the Cleveland Museum of Art. If you thought that things would slow down as we proceeded with our renovation and expansion project, I hope that you were more than pleasantly surprised by all we were able to accomplish while operating under reduced circumstances. In 2007 we featured the major loan exhibitions *Barcelona & Modernity* and *Monet in Normandy* (which helped us add 9,000 new members) and continued to share some of the great riches of our own collection through exhibitions such as *Icons of American Photography* and *Modern Masters*. At the same time, our VIVA! & Gala Around Town series presented a superlative season of music and dance in venues throughout Cleveland. And our education staff continued to do what they always have: brought the community together with the arts through innovative programming such as Parade the Circle and new technologies that bring the CMA to communities around the world.

We also continued to develop the collection, adding masterpieces such as the great South Indian granite sculpture of *Shiva as Brahma*, the fine group of 171 Surrealist photographs assembled by David Raymond, a superb impression of one of Rembrandt's greatest prints, *Christ Presented to the People*, and a wonderful late drawing by Thomas Gainsborough, to name just a few.

And, finally, we have continued to build for the future. The most important story of the past year was undoubtedly the continuing progress of our renovation and expansion project. We are now approaching the end of phase I, which includes the renovation of our 1916 building and 1971 addition by Marcel Breuer, the expansion of our parking garage, and the construction of the first of three new wings designed by our architect, Rafael Viñoly.

There's more to come, but that will be the subject of another letter after the New Year. In the meantime, please accept our thanks, once again, for all that you've done to help the CMA and our best wishes for a happy and healthy New Year.

Sincerely yours,



Timothy Rub
Director

● **No Online Ticket Sales This Month**
Please order in person or by phone while we upgrade our ticket system.

● **Modern Masters**
Enjoy the exhibition for free and take the opportunity to hear a gallery talk, daily at 1:30 except Wednesdays, when an Object in Focus talk zeroes in on a particular work of art.

● **Holiday CircleFest**
On Sunday, December 2, 1:00–5:30, the museum joins two dozen of its neighboring institutions for Holiday CircleFest.

● **Parking Garage Open**
The museum garage is open and work on the connecting tunnel should be completed before the weather turns wintry.

● **VIVA! & Gala Around Town**
Subscriptions and tickets are on sale now. Concerts sell out, so order early! Visit clevelandart.org/viva for the most up-to-date info.

● **Give the Gift of Membership**
This holiday season, share the treasures of the Cleveland Museum of Art with your friends and family with a gift membership. Now through January 13, CMA members save 20% on the purchase of new gift memberships up to the \$100 Classic level. Call 216-707-2268 to purchase your gifts today!

Valid on the purchase of new memberships only. Cannot be used to renew an existing membership or for a person within an existing membership household. No other discounts or promotions can be combined with this offer. Discount available on memberships valued \$100 or less. Offer expires January 13, 2008. Memberships must be purchased by December 20 to guarantee delivery by December 25.

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Unparalleled Color

A group of 19th-century pastels joins the *Modern Masters* exhibition

In addition to more than 100 paintings and sculptures, *Impressionist and Modern Masters from the Cleveland Museum of Art* features nine Impressionist and Post-Impressionist pastels from the permanent collection. This is a rare opportunity for visitors to see a group of pastels of the highest quality by several 19th-century artists who utilized the medium in extraordinary and entirely original ways.

How are pastels distinct from any other medium? Fabricated chalks, or pastels, are made by combining dry pigments with a binder to make a paste, which is then rolled into a stick and dried. This method allows for a far greater range of colors than occur naturally as chalk; mixing two or more pigments and using white to vary chromatic strength produces an incredible spectrum and intensity of color. Working with pastel, however, is a challenging prospect. Loosely bound, the medium is dry and chalky, and blending and layering can be difficult. The effort is worthwhile. The pure colors produced by pastels are unparalleled in any other form of painting.

It is thought that Leonardo da Vinci was the first artist to make written reference to the term “pastel,” calling it “the manner of dry coloring.” He apparently learned of the medium from a French artist, Jean Perréal, who came to Milan with Louis XII in 1499. Leonardo’s famous portrait drawing of Isabella d’Este, Duchess of Mantua (now in the Louvre, Paris), is considered the first surviving pastel drawing; he used delicate tones of yellow and brown to decorate the neckline of her dress and her mass of falling hair. During the 16th century, artists used pastel primarily to add a hint of color to portrait drawings. The 17th century saw the beginning of portraits rendered entirely in pastel. Pastel portraits became immensely popular during the 18th century, with the medium widely utilized by French artists such as Jean-Siméon Chardin, François Boucher, and Maurice-Quentin de la Tour.

Edgar Degas (French, 1834–1917).
Before the Race, c. 1887–89. Pastel on tracing paper mounted on cardboard, 57.5 x 65.4 cm. Bequest of Leonard C. Hanna Jr. 1958.27



EXHIBITION

Through January 13, 2008.
*Impressionist and
Modern Masters from the
Cleveland Museum of Art*

This exhibition has been organized from the collection of the Cleveland Museum of Art. The presenting sponsor is Hahn Loeser + Parks LLP. Admission is free due to the generosity of Hahn Loeser + Parks LLP. Additional support has been provided by Key Bank. Underwriting for the World Tour of *Modern Masters* was provided in part by The Timken Company, a CMA Global Partner. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Promotional support provided by 90.3 WCPN, 89.7 WKSU, and the Akron Beacon Journal.

Pastels were adopted by the French Impressionists, who found the medium ideal for capturing the fleeting effects of light and color in the natural world. Edgar Degas and Pierre Auguste Renoir used it to record momentary sensations and the flurry of Parisian life. The Cleveland Museum of Art is immensely fortunate to own three pastels by Degas, displaying a range of subject matter and degree of finish. *Before the Race* (c. 1887–89) is a fully realized pastel, the sheet covered almost completely with complex layers of intermittently fixed pastel. The design of four horses and jockeys is created with a rich network of pastel hatchings. Degas defined the volumes with a dark outline and added flicks of brilliant orange and blue, providing a sparkle of light throughout the composition. Although Degas understood the anatomy of the horse, he intentionally organized the animals' legs arbitrarily to create a pleasing, decorative rhythm rather than a record of objectively observed reality.

In contrast to the degree of finish of *Before the Race*, Degas's portrait of *Ludovic Lepic Holding His Dog* (1889) is a free, intimate drawing of a close friend, an artist known as an innovative printmaker and Salon painter. Degas depicted Lepic in his art 11 times; the Cleveland pastel was Degas's last portrait

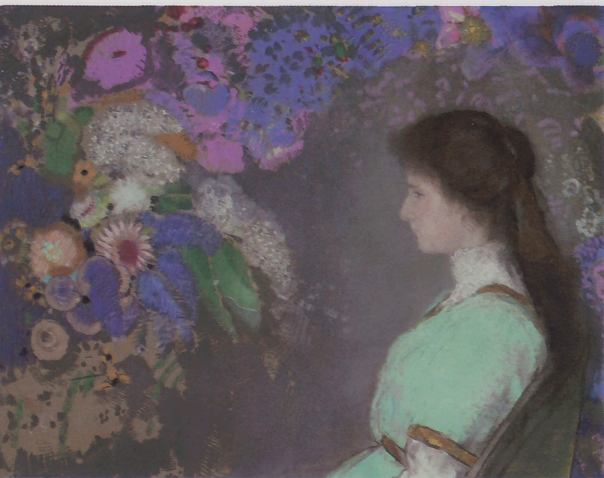
of his friend of nearly 30 years. Executing the pastel rapidly in earth tones of brown, rose, and green, the artist defined the forms with expressive freedom and vigor. The heads of Lepic and his Belgian griffon are set in a shallow, barely defined space, with a few dark lines indicating collar, shoulder, and ears. Despite its brevity, the pastel is extraordinary in the psychological intensity that it suggests.

Dancers (c. 1896), one of Degas's late expressions of the ballet theme—almost an obsessive subject for the artist—is also on view in *Modern Masters*. This sheet demonstrates the vibrant coloration and bold handling that characterized the artist's later work in pastel. The almost acid

colors and vertical striations of the thickly applied medium create the effect of a plush tapestry.

The two women painters of Impressionism, Berthe Morisot and Mary Cassatt, worked extensively in pastel, using its luminous texture to great effect in their intimate views of friends and family. In *Mlle Louise Riesener* (1888), Morisot captured the regal profile of her young friend, the daughter of the artist Léon Riesener. Morisot rendered Louise's face, golden curls, and modish hat with detailed care, while only suggesting the outline of the figure's black coat with a few bold lines. In a clever echoing of forms, she repeated the arrangement of the white bow tied under the figure's chin in the ribbons that decorate the black hat.

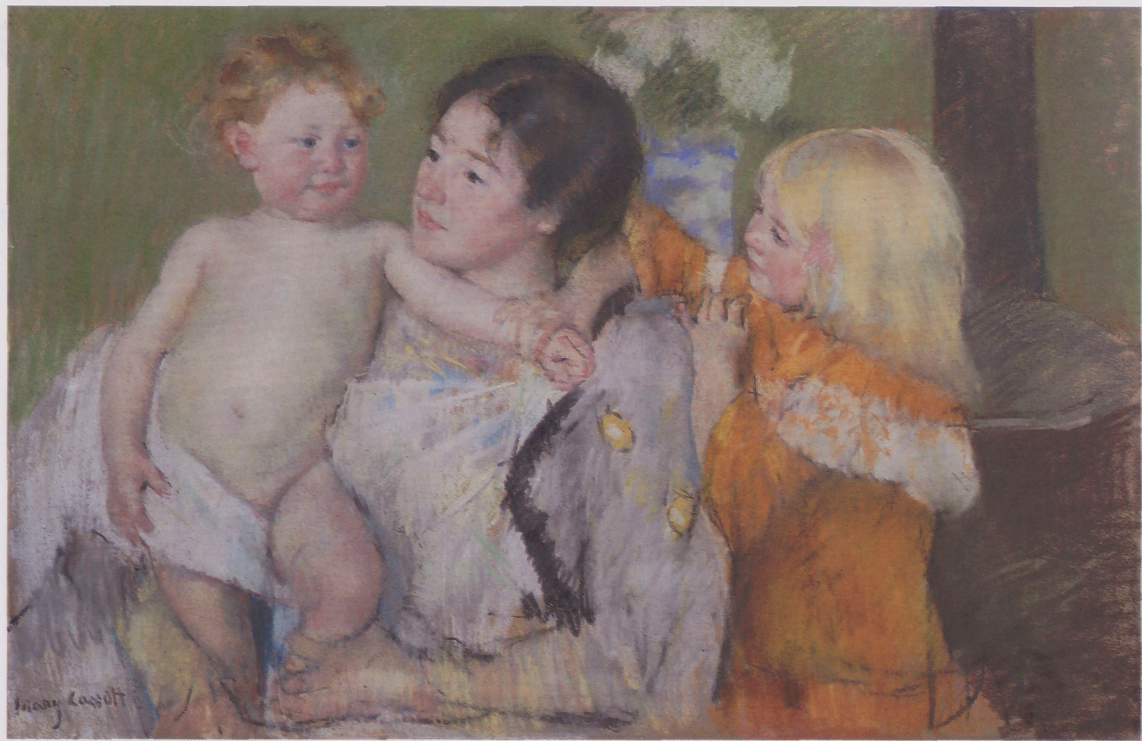
After 1900, Cassatt partially abandoned the discipline of line that had marked her earlier work in pastels. She applied the chalk freely in large, broken strokes throughout the frieze-like composition of *After the Bath* (c. 1901). Arranged against



Odilon Redon (French, 1840–1916).
Violette Heymann, 1910. Pastel, 92.5
x 75.9 cm. Hinman H. Hurlbut
Collection 1976.1926



Mary Cassatt (American, 1844–1926).
After the Bath, c. 1901. Pastel, 66 x
100 cm. Gift of J. H. Wade 1920.379



a background of acid green and blue, the interlocking limbs of a mother with her two children in a palette of contrasting warm flesh tones and brilliant red-orange—for the older child's dress—create a bold composition that has become one of the CMA's iconic images. Another tender vision of motherhood, Renoir's *Mother and Child* (1886), a portrait of his future wife Aline Charigot embracing their son Pierre, is also on view.

Toward the end of the 19th century and into the 20th, Symbolists, most notably Odilon Redon, found the brilliant hues of pastels perfect for expressing the inner world of dreams, imagination, and the unconscious. Two of Redon's pastels are on view: *Orpheus* (c. 1903–10) and *Violette Heymann* (1910). For much of his career, Redon considered black “the prince of colors” and was known for his fantastical charcoal drawings and velvety black-and-white lithographs that he called *Les Noirs*. In 1895, however, he began working in color, and from that point onward hallucinatory images of death and terror abated in favor of oil paintings and pastels in brilliant hues.

Orpheus (on the cover) features a disembodied head against a decorative background. According to Greek mythology, after the poet and musician Orpheus was brutally killed by Maenads, his severed head, still singing, floated down a river and came to rest on the isle of Lesbos. Rather than focusing on the macabre aspect of the myth, Redon's pastel is a dream-like reflection on the theme. The sleeping head resting on a lyre is framed by a background of glittering purple and gold, evocative of a magical netherworld. In his portrait of *Violette Heymann*, Redon depicted the adolescent niece of the Paris collector Marcel Kapferer. For such commissioned portraits, the artist often placed the sitter against a floral background, giving the work an illusionary quality. The portrait is awash in splashes of color that seem to float over the paper's surface, as if in suspension in what has become an abstract space. ■■■

LEFT: Pierre Auguste Renoir (French,
1841–1919). *Mother and Child*, 1886.
Pastel, 79.1 x 63.5 cm. Bequest of
Alexander Ginn 1977.167

Conservation Collaboration

Important Japanese lacquerware objects receive reverent repair in Japan



On the Shinkansen bullet train to Tokyo, Hirosi Kato, a leading expert in Japanese lacquer art, revealed to me that of all the lacquerware that has left Japan, Cleveland owns the two most important objects: the *Zushi* (Tabernacle), acquired in 1969, and the *Lacquer Jar with Frolicking Monkeys*, acquired in 1983. Made in the late 1100s, both are constructed of wood layered with lacquer, an ancient material made from the sap of a sumac-like tree (*Rhus vernicifera*). The *Zushi* shrine once held up to 300 sutra scrolls, or religious texts, used in Esoteric Buddhism. The “Monkey Jar,” Japanese scholars are now convinced, came from Saidaji Temple in Nara and was used to store sacred oil to light the lamps.

Both objects were in need of repair. Water and insects had damaged the structural woodwork of the *Zushi*’s underside, severely weakening it. Degraded by changes in light and humidity, the *Monkey Jar*’s surface showed a fine network of cracks and losses in the lacquer layers.

Over the last several years these special works of art have undergone conservation in their native land. Identified by a team of Japanese conservators, administrators, and curators as works with significant art historical value that required repair, they were chosen for the Cooperative Conservation Program for the Conservation of Japanese Art Objects. The program allows Japanese scholars to study the objects, while in turn the objects receive the best possible preservation.

Conservation on the *Monkey Jar* began with careful working of lacquer into the cracks. A thin layer of lacquer applied over the exposed linen visually pulled together the entire vessel. After a section was cut to fit into place on a lathe-turned replacement neck, a matte black lacquer coating was applied to the replacement.

The conservation treatment sought to stabilize and preserve the remaining lacquer surfaces and compensate for damaged areas. Shosai Kitamura, conservator of *urushi* (lacquer) ware, undertook the conservation work on both objects. In addition to being a highly regarded conservator, Kitamura has been named a Living National Treasure for his work using lacquer.

Lacquer has been in use in both China and Japan since at least 4000 BC. When cured, lacquer is hard and durable, one of the earliest plastic-like materials to be used by man. The Jomon people, the earliest known culture in Japan, used it to harden and decorate arrows and utilitarian objects such as serving bowls, mirrors, and combs. Adding pigments to lacquer allows its use for decorative purposes. By at least the Nara period (710 to 795) lacquer was used not only to enhance durability but also for decoration.

The lacquering process is complex and time consuming. Handling the sap in raw form requires great care, as it causes rashes similar to poison ivy. The classic use of lacquer is on wood. A layer of cloth often is adhered to the wood with the lacquer, helping to protect the later lacquer layers from developing cracks should the wood shrink. The lacquer is mixed with sawdust or earth to thicken it for the first layers, followed by layers of pure lacquer. Between each application the object is placed in an area with high humidity, which helps to harden the surface. Then each layer is smoothed and polished.

On the Monkey Jar, the decoration showing monkeys drinking sake and crossing a stream appears to have been added later, perhaps when the jar was restored in 1302. The exact narrative is yet unknown, but traditionally the Japanese view monkeys as highly symbolic. No other example of pictorial lacquer art of similar age and genre has survived in Japan. The imposing *Zushi* is one of a pair unique in the history of Japanese art. Its mate, classified as a Japanese National Treasure, is owned by the Nara National Museum.

Both restored objects—one solemn, the other more lighthearted—are now ready for reinstallation in their new galleries at the Cleveland Museum of Art. ■■■

After careful examination, the expert team in Japan determined that the *Zushi*'s badly damaged understructure put the integrity of the entire shrine at risk. After much debate, the rotted wood was removed and replaced with modern wood cut in the same manner (not visible to the viewer). The original wood structure was saved and is now in storage. In addition, all surface cracks were consolidated with new lacquer.

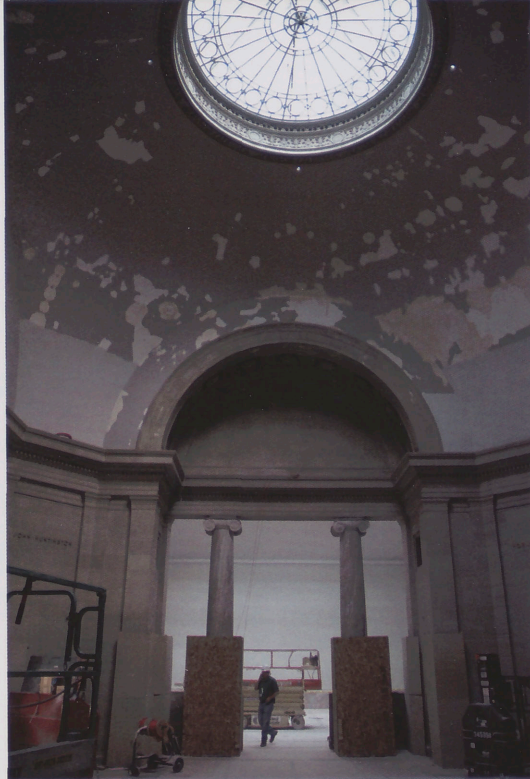


Portfolio: Glass and Light



One of the most dramatic changes visitors will notice in the renovated and expanded museum will be the enhanced role of glass. Updates to existing buildings range from new UV-filtering skylights in the 1916 building to the addition of a new glass foyer at the Breuer building entrance. The galleries of the new east wing employ windows to provide frequent glimpses outside while a glass box gallery at its south end opens up dramatically to East Boulevard and the Fine Arts Garden.





Old construction that had blocked the space between some outer skylights and interior laylights in the original building has been removed. Meanwhile, architect Rafael Viñoly's vision for how the new wings could connect transparently to the 1916 building is taking shape.



There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Adult Studios

Composition in Oil

7 Fridays, January 4–February 15, 10:00–12:30 and 6:00–8:30

Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students.

Drawing and Painting from Life

7 Tuesdays, January 8–February 19, 10:00–12:30

Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students, \$15 partial model fee.

Drawing and Painting from Life in the Evening

7 Wednesdays, January 9–February 20, 6:00–8:30

Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students, \$15 partial model fee.

Chinese Brush Painting

6 Tuesdays, January 22–February 26, 1:00–3:30

Mitzi Lai, instructor. \$135, CMA members \$108.

Introduction to Drawing

6 Wednesdays, January 23–February 27, 10:00–12:30

Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Advanced Watercolor

8 Wednesdays, January 30–March 19, 10:00–12:30

Jesse Rhinehart, instructor. \$225, CMA members \$180.

Watercolor in the Evening

8 Wednesdays, January 30–March 19, 6:00–8:30

Jesse Rhinehart, instructor. \$225, CMA members \$180.

Drawing

8 Wednesdays, January 30–March 19, 1:00–3:30

Jesse Rhinehart, instructor. \$225, CMA members \$180.

Beginning Watercolor

8 Thursdays, January 31–March 20, 10:00–12:30

Jesse Rhinehart, instructor. \$225, CMA members \$180.

Museum Art Classes for Children and Teens

6 Saturdays, January 19–February 23; most classes offered both morning and afternoon: 10:00–11:30 or 1:00–2:30.

Enroll your children for studio classes at the Cleveland Museum of Art. Each class introduces students to the CMA permanent collection and allows them to develop their own creativity. Classes are for children ages 3–17; they run six weeks and are taught by artists and art educators.

Art for Parent and Child (age 3)

Mornings only. Parents and children learn about art together by looking at and making art in various media. All new projects for winter.

More Mini-Masters (ages 4–5)

All new winter projects as children explore the museum collection and sharpen small motor and observational skills in the studio setting using different art materials.

Hands On! (ages 5–6)

Children learn by rolling up their sleeves and making the art they see. The museum's collection will inspire them as they experiment with paint, pipe cleaners, cellophane, and other creative ingredients.

Art Explorers Wanted! (ages 6–8)

From the farmlands to New York City, from the rainforests of Peru to the sands of ancient Egypt and back again, come explore all kinds of art and make it, too.

Ancient Art, Lost Worlds (ages 8–10)

Long ago people left information about their civilizations in the art they made. We can learn a lot by studying it carefully and by making our own interpretations of these works from Egypt, Mexico, China, Africa, and more.

2-D, 3-D, 4 Fun (ages 10–12)

Experiment with two-dimensional projects inspired by great artists and branch out into three dimensions using fun art materials.

Teen Drawing Workshop (ages 13–17)

Afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

SPECIAL CLASSES

Claymation for Teens (ages 12–17)

Mornings only. Learn how to create characters from armatures and artist's clay and design background sets. Then we'll use our editing equipment to produce stop-motion animation. Special fee: \$150, CMA members \$125; supplies included. Bring your own digital camera.

Drawing for Parents

Afternoons only. Parents learn about the museum collection by making art inspired by many cultures and times. No experience necessary!

Registration

Register either in person or by phone at the museum's Ticket Center at 216-421-7350 or 1-888-CMA-0033, or by filling out and mailing an online form at www.clevelandart.org/edu/edu.

Members registration begins on December 8, non-member registration begins on December 22. Classes that do not fill by January 15 will be combined or canceled.

Class Fees

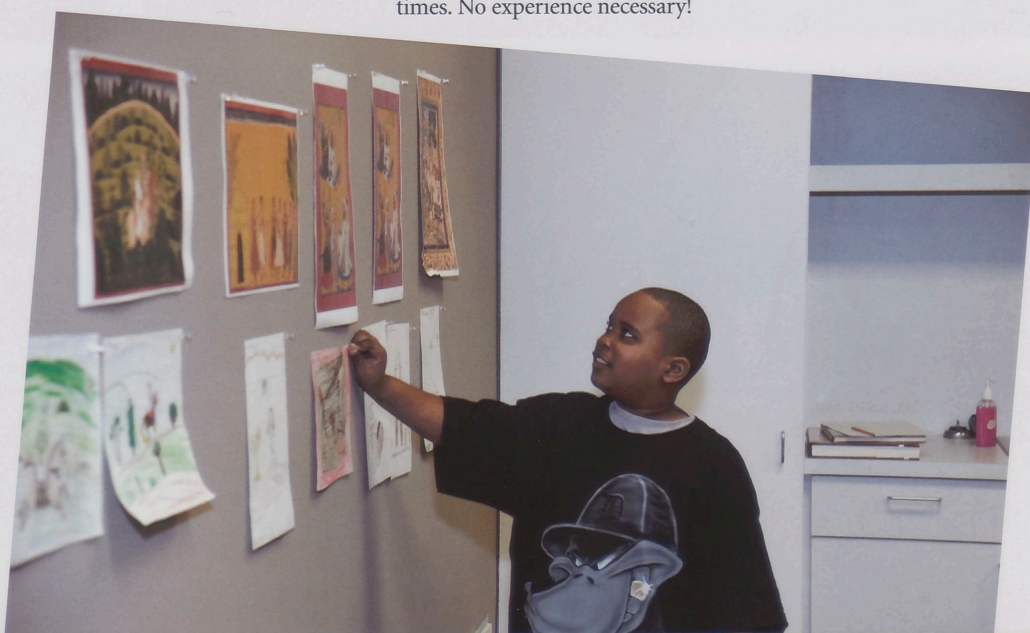
Six-week session \$72, CMA Family-level members \$60. Parent and Child class \$85, CMA members \$72. To become a Family member and receive discounts, call the Ticket Center. All registrations after January 11, 2008 will be subject to a \$10 late charge per order.

Class Size

For children ages 4–17, class size is limited to 25. Parent and Child class is limited to 12 children and 12 adults.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class are considered on an individual basis.



NO ONLINE TICKET SALES IN DECEMBER

Until early January, please order in person or by phone while we upgrade our ticket system.

Lectures

Object in Focus Lectures

Wednesdays through December 19, 1:30

Gallery talks focus on a single work of art or theme in *Modern Masters*. Meet in the north lobby.

Topics (and instructor), in order, are *Odilon Redon's "A Vase of Flowers"* (Alicia Garr), *Paul Gauguin's "In the Waves"* (Marjorie Williams), and *René Magritte's "The Secret Life"* (Kate Hoffmeyer).

Curatorial Voice Lecture

Sunday, December 2, 1:30

A Few of My Favorite Things, Jane Glaubinger.

Community Voices Lecture

Friday, December 7, 6:30

Cuyahoga County Commissioner Peter Lawson Jones and local gallery owner William Busta.

Modern Masters Gallery Talks

Daily at 1:30 except for Mondays and Wednesdays and December 2, 24, 25, and 31. Free. Meet at the Information Desk.

Modern Masters Family Day

Sunday, December 9, 1:00–4:00

Drop in for free to learn about the art of the Impressionists and modern European masters and create your own masterpiece in two studio workshops: *The Painter's Craft and Cut, Chalk, Collage*. Enjoy a special family tour of the *Modern Masters* exhibition at 2:00. All ages welcome; children under 12 must be accompanied by an adult. For more information call 216-707-2182.



Lantern Festival and CircleFest

See lantern displays inside the museum and the *Environment of Lights* installation on Wade Oval, Friday evening, November 30 through Sunday, December 9; handmade lanterns for sale in the museum store. On Sunday, December 2, 1:00–5:30, the museum joins two dozen of its neighboring institutions for Holiday CircleFest. The day culminates at 5:30 as dancers, giant puppets, and guest artists with illuminated lanterns lead a spectacular procession into and around Wade Oval. See www.clevelandart.org for details.

Coming in January

Art and Fiction Book Club

3 Wednesdays, January 9–22, 1:30–3:00

An Artist of the Floating World, by Kazuo Ishiguro. This program is a collaboration of the museum's Ingalls Library and Education Department. Intended for adult patrons. \$44, CMA members \$35. Register at the Box Office.

Art to Go

Our schedule is filling quickly for the remaining 2007–08 school year! We continue to take reservations daily. Register today: log onto clevelandart.org to view a list of presentations or call Alice Barfoot, 216-707-2459.

Winter Lights Lantern Festival

Friday, November 30–Sunday, December 9. *Environment of Lights*

Holiday CircleFest Schedule

Sunday, December 2, 1:00–5:30

Lantern procession at 5:30

Chroma Key Experience 1:00–3:00

Wanna Be in Pictures? Picture yourself in CMA works of art.

Curatorial Voices Lecture 1:30

A Few of My Favorite Things. Jane Glaubinger.

Lantern-making Workshop

2:00–4:30 *Tiffany-style Lanterns*. Make a simple lantern to carry in the procession.

Art Stories 2:00–4:00 Celebrity readers

Illustrated Holiday Books Ingalls Library

Art Crew, seasonal music, food, and shopping throughout the afternoon.

Lantern Procession 5:30 Led by guest lantern artists, giant puppets, and *Environment of Lights* dancers.

VOLUNTEERS

Needed the week beginning November 26 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Initiatives at 216-707-2593.

Cafe Bellas Artes

A place where members of the Latino community can get together each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the Cleveland Museum of Art, 6:30–8:30.

Visit the website for the most current information each month.

Nia Coffee House

6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights, 44118. Live jazz and poetry. This program is intended for adult patrons. 216-707-2486.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the CMA's permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance. Cost is \$50 non-refundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

COMMUNITY ARTS PARTNER
Medical Mutual of Ohio

VIVA! & Gala Around Town

Give the Gift of Music and Dance!
Special half-season packages are now available.

Subscription Packages
Subscription packages of 2–9 concerts and single tickets are still available. By subscribing, you can save even more. Don't miss the great performances to come.

9 Concerts: Receive 15% off. Save \$45.
5–8 Concerts: Receive 10% off. Save up to \$24.
2–4 Concerts: Receive 5% off. Save up to \$8.

Call 1-888-CMA-0033 to order, or buy single tickets online at clevelandart.org/tickets.*

Sara Daneshpour, Piano (SOLD OUT)
Friday, January 11, 7:30
Mixon Hall, Cleveland Institute of Music

Natalie MacMaster (SOLD OUT)
Friday, January 25, 7:30
Cleveland Museum of Natural History

**Music of Armenia:
The Shoghaken Ensemble**
Saturday, February 16, 7:30
Cleveland Museum of Natural History

“Stunning in their drive, beauty, and mystery.” –*The Boston Herald*

Noche Flamenca

Noche Flamenca
Wednesday, February 27, 7:30
Ohio Theatre, Playhouse Square

“A soul-stirring tour-de-force of theater.” –*The New York Times*

**Brentano String Quartet
With Todd Palmer, Clarinet**
Friday, March 14, 7:30
Plymouth Church of Shaker Heights

“Magnificent . . . wonderful, selfless music making.” –*The Times* (U.K.)

**Swedish Chamber Orchestra
Thomas Dausgaard, Conductor
Piotr Anderszewski, Piano**
Wednesday, April 2, 7:30
Severance Hall

“I'll never forget [Anderszewski's] fascinating performance.”
–Anthony Tommasini, *The New York Times*

Hilary Hahn + Josh Ritter
Friday, April 11, 7:30
Kulas Hall, Cleveland Institute of Music

“America's best.” –*Time Magazine*

**Sufi Devotional Music:
The Qawwals of Pakistan**
Thursday, April 17, 7:30
Cleveland Museum of Natural History

“Soaring . . . vibrant . . . music fueled by its own jubilation.” –*The New York Times*



Paul Jacobs, Organ
Sunday, April 20, 2:00
Trinity Cathedral

“An exceptional musical experience . . . supple technique and vivid interpretive imagination.” –*The New York Times*

Zarbang: The Percussions of Iran and Afghanistan
Friday, May 9, 7:30
Cleveland Museum of Natural History

“Amazing array of sounds . . . selfless joy.” –*Los Angeles Times*

**Masters of Russian Drama:
The Gamblers**
May 22–June 15
Thursdays, Fridays, and Saturdays, 7:30; Sundays, 3:00
Kennedy's, Playhouse Square

“Gogol was a strange creature, but then genius is always strange.”
–Vladimir Nabokov

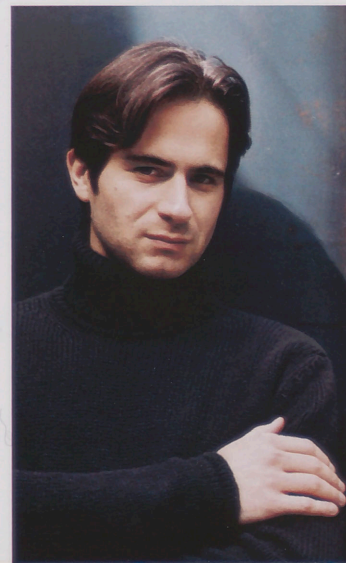
Please note: Kennedy's is not wheelchair accessible. No late seating.

Trio Mediaeval + Cantus
Wednesday, May 28, 7:30
Trinity Cathedral

“Immaculate blend and nuanced control.” –*The New York Times*

Programs subject to change.

The Swedish Chamber Orchestra with Piotr Anderszewski



DINING, PARKING, DIRECTIONS, TICKETS

Go to www.clevelandart.org/viva, click on “Venues,” and get information on where to dine, park, and how to get to the venues.

*Note: No online ticket sales in December. Until early January, please order in person or by phone while we upgrade our ticket system.

Special Advance Screenings!

Admission free but ticket required. Tickets available in person or over the phone at the museum box office.



by Italian chemist Primo Levi after being liberated from Auschwitz was recounted in his book *The Reawakening*. The film retraces his route six decades later. "A profound meditation" —*Salon.com*. Cleveland premiere. (Italy, 2006, color/b&w, subtitles, 92 min.)

Forever

Friday, December 14, 7:00
Sunday, December 16, 1:30

Directed by Heddy Honigmann. This new documentary—a life-affirming look at the dead—takes viewers on a fascinating tour of artists' graves (Chopin, Proust, Modigliani, Simone Signoret, Jim Morrison, et al.) in Paris' famous Père-Lechaise cemetery. The movie also spotlights the living people who visit and tend the graves. "Shows the peace and consolation art can bring" —*Variety*. Cleveland premiere. (Netherlands, 2006, color, subtitles, 35mm, 95 min.)

Silk

Friday, December 21, 7:00
Sunday, December 23, 1:30

Directed by François Girard, with Michael Pitt, Keira Knightley, and Alfred Molina. The new film from the director of *Thirty-two Short Films about Glenn Gould* and *The Red Violin* is a lush period piece in which a 19th-century French adventurer travels to Japan to acquire silkworm eggs. Cleveland premiere. (Canada/France/Italy/Britain/Japan, 2007, color, some subtitles, 35mm, 110 min.)

The Kite Runner

Wednesday, December 5, 6:45

Directed by Marc Forster. In this expansive film version of Khaled Hosseini's best-selling novel, an Afghan refugee living in the U.S. returns to his war-torn homeland to make amends for betraying his childhood best friend. Rated PG-13. (USA, 2007, color, some subtitles, 35mm, 122 min.) Screening courtesy of Paramount Vantage.

Sweeney Todd: The Demon Barber of Fleet Street

Wednesday, December 19, 6:30

Directed by Tim Burton, with Johnny Depp, Helena Bonham Carter, Alan Rickman, Timothy Spall, and Sacha Baron Cohen. Be among the first to see this much-



anticipated film version of Stephen Sondheim's ghoulish stage musical, about a vengeful London barber who enters into an unorthodox business partnership with a meat-pie maker. Opens in theaters December 21. Adults only! (USA, 2007, color, 35mm, approx. 120 min.) Screening courtesy of Paramount Pictures.

Journeys

Four new films take viewers on four journeys—from America to North Korea, from Poland to Italy, from France to Japan, and from here to eternity. All four are Cleveland premieres.

Crossing the Line

Sunday, December 2, 1:30

Directed by Daniel Gordon, narrated by Christian Slater. James Joseph Dresnok, the last American defector in North Korea, tells his story for the first time. The Virginia orphan turned soldier entered North Korea in 1962. Living ever since in Pyongyang, "Comrade Joe" has acquired a wife and family, starred in propaganda films, and become a North Korean national hero. "Riveting" —*The New York Times*. Cleveland premiere. (Britain/North Korea, 2006, b&w/color, subtitles, Beta SP, 94 min.)



Silk

Primo Levi's Journey

Friday, December 7, 7:00
Sunday, December 9, 1:30

Directed by Davide Ferrario, narrated by Chris Cooper. The 1,000-mile journey (from Poland to northern Italy) taken in 1945

Admission to each film is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum box office for \$55, CMA members \$45.

Holiday Film Festival: Modern Masters on Film

Five movies about artists in the *Modern Masters* exhibition.

Vincent & Theo

Wednesday, December 26, 1:30

Directed by Robert Altman, with Tim Roth and Paul Rhys. This strong, unsentimental film explores the symbiotic relationship between tortured artist Vincent van Gogh and his art dealer brother Theo. (Netherlands/Britain/France, 1990, color, 35mm, 138 min.)

Modigliani

Thursday, December 27, 1:30

Directed by Mick Jones, with Andy Garcia, Elsa Zylberstein, and Udo Kier. Set in post-WWI Paris, the film dramatizes the self-destructive final years of Amedeo Modigliani—including a rivalry with Picasso. Cleveland theatrical premiere. (USA, 2004, color, 35mm, 128 min.)



Vincent & Theo

Camille Claudel

Friday, December 28, 1:30

Directed by Bruno Nuytten, with Isabelle Adjani and Gérard Depardieu. Parisian sculptor Camille Claudel, sister of poet Paul, goes crazy while trying to escape the shadow of her patron and lover, Auguste Rodin. (France, 1988, color, subtitles, 35mm, 149 min.)

Wolf at the Door

Saturday, December 29, 1:30

Directed by Henning Carlsen, with Donald Sutherland and Max von Sydow. This film dramatizes Paul Gauguin's return to Paris after a long stay in Tahiti, and his difficulty selling paintings to finance the trip back to his island paradise. (Denmark/France, 1986, color, in English, 35mm, 100 min.)

The Mystery of Picasso

Sunday, December 30, 1:30

Directed by Henri-Georges Clouzot, with Pablo Picasso. In one of the most amazing artist films ever made, Picasso draws and paints on transparent canvases and the viewer watches his pictures come into being step by step, almost like animation. Most of the pictures were intentionally destroyed after the filming, so this movie is the only record of them. (France, 1956, color, subtitles, 35mm, 78 min.)

Expansion Project Timeline

Fall 2007

1916 building heating/ventilation acclimatization, art reinstallation begins in spring.

Winter 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building. Abatement/demolition of 1958 and 1983 buildings begins.

Fall 2008

East wing special exhibition space opens with *Artistic Luxury: Fabergé, Tiffany, Lalique*.



Spring 2009

New east wing permanent collection galleries open.

2011

West wing galleries open. Life-long Learning Center opens. New courtyard opens.

Members Audit CWRU Classes

For \$200, CMA members may sit in on these Case Western Reserve University art history classes. All audit classes held on the CWRU campus. Register through the Box Office at 216-707-7350.

Spring classes begin January 14 and end April 28.

ARTH 102 *Acts of Genius: The Arts of Mankind—Michelangelo to Mapplethorpe*. Henry Adams. MWF 10:30–11:20.

ARTH 293 *A World Art History*. David Carrier. W 5:45–8:15.

ARTH 367/467 *17th- and 18th-Century French Art*. Catherine Scallen. T TH 10:00–11:15. Limit 5 auditors.

ARTH 350/450 *Gothic Europe*. Charles Burroughs. T TH 1:15–2:30. Limit 5 auditors.

ARTH 392/492 *American Art of the 1930s*. Henry Adams. M W 12:30–1:45.

Lasting Legacies Trip to Akron

Tour the Rubber City's Newest Jewel

On Thursday, January 17, learn more about the museum's planned giving programs as we travel to the expanded Akron Art Museum. Depart the CMA at 9:30 a.m. and enjoy a special three-part tour led by Akron museum staff, highlighting the new building's architecture and two current exhibitions: *Masumi Hayashi, Meditations: Two Pilgrimages* and *American Chronicles: The Art of Norman Rockwell*. After lunch in the Crystal Lobby, explore the new installations and gallery spaces as well as the brand-new Museum Store, offering merchandise as innovative and exciting as the new building itself.

\$30 CMA members, \$80 non-member guests. Non-member rate includes a complimentary individual membership. Non-members must be accompanied by a CMA member (one guest per member). Price includes round-trip coach transportation, lunch, and museum and exhibition fees. Tickets on sale December 12.

Textile Arts Alliance

TAA Boxed Gift Card Sets

The TAA has supported the museum's textile acquisition fund for more than 75 years. Support the CMA with the purchase of beautiful boxed note cards with fiber arts designs. Each of the two boxed sets contains 14 5x7-inch cards in seven designs (blank inside). Boxed gift card sets are \$10 each. Contact Nina Setrakian at 216-765-9886 or e-mail ninasetrakian@roadrunner.com for purchase information.

Call for Entries

Focus: Fiber 2008 is a juried regional fiber-art exhibition open to all TAA members and fiber artists who live in Illinois, Indiana, Kentucky, Michigan, New York, Ohio, Pennsylvania, or West Virginia. Juror: Sarah Quinton, Senior Curator, Textile Museum of Canada. Entry postmark deadline: January 15, 2008. For prospectus go to www.clevelandart.org/taa and click on Programs/Exhibitions. For further information contact Kathleen Van Meter at 440-458-6649 or e-mail Focus_Fiber08@earthlink.net.

Visit/Contact Info

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00–5:00
Wednesdays, Fridays
10:00–9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-888-269-7829

Website

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2665

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday to 9:00
Reference desk: 216-707-2530
Please call for holiday hours

Parking Garage Open!

The expanded garage is now open. \$5 for 15 minutes to 2.5 hours; \$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00

Ohio Arts Council

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⌘ Admission fee
 R Reservation required
 T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
						1 Gallery Talk 1:30 <i>Modern Masters</i> Winter Lights Lantern Festival Environment of Lights installation on Wade Oval, lantern displays
2 Holiday CircleFest 1:00–5:30 Distance learning studio, Art Crew characters, art stories with celebrity readers, seasonal music, illustrated holiday books Curatorial Voices Lecture 1:30 Jane Glaubinger Film 1:30 <i>Crossing the Line</i> ⌘ Lantern Workshop 2:00–4:30 <i>Tiffany-style Lanterns</i> Lantern Procession 5:30	3 Closed	4 Gallery Talk 1:30 <i>Modern Masters</i> Nia Coffee House 6:00–8:30 at Coventry Village Library	5 Object in Focus Lecture 1:30 Odilon Redon's "A Vase of Flowers." Alicia Garr Film 6:45 <i>The Kite Runner</i>	6 Gallery Talk 1:30 <i>Modern Masters</i>	7 Gallery Talk 1:30 <i>Modern Masters</i> Community Voices Lectures 6:30 Commissioner Peter Lawson Jones and gallery owner William Busta Film 7:00 <i>Primo Levi's Journey</i> ⌘	
9 Winter Lights Lantern Festival ends Modern Masters Family Day 1:00–4:00 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>Primo Levi's Journey</i> ⌘	10 Closed	11 Gallery Talk 1:30 <i>Modern Masters</i>	12 Object in Focus Lecture 1:30 Paul Gauguin's "In the Waves." Marjorie Williams	13 Gallery Talk 1:30 <i>Modern Masters</i>	14 Gallery Talk 1:30 <i>Modern Masters</i> Cafe Bellas Artes 6:30–8:30 Film 7:00 <i>Forever</i> ⌘	15 Gallery Talk 1:30 <i>Modern Masters</i>
16 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>Forever</i> ⌘	17 Closed	18 Gallery Talk 1:30 <i>Modern Masters</i> Nia Coffee House 6:00–8:30 at Coventry Village Library	19 Object in Focus Lecture 1:30 Rene Magritte's "The Secret Life." Kate Hoffmeyer Film 6:30 <i>Sweeney Todd</i>	20 Gallery Talk 1:30 <i>Modern Masters</i>	21 Gallery Talk 1:30 <i>Modern Masters</i> Film 7:00 <i>Silk</i> ⌘	22 Open registration for Winter Museum Art Classes begins Gallery Talk 1:30 <i>Modern Masters</i>
23 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>Silk</i> ⌘	24 Closed	25 Museum closed Christmas Day	26 Film 1:30 <i>Vincent & Theo</i> ⌘	27 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>Modigliani</i> ⌘	28 Gallery Talk 1:30 Film 1:30 <i>Camille Claudel</i> ⌘	29 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>Wolf at the Door</i> ⌘
30 Gallery Talk 1:30 <i>Modern Masters</i> Film 1:30 <i>The Mystery of Picasso</i> ⌘	31 Closed					

Camille Claudel





THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
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**Dated Material
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Exhibitions and Selected Loans

At the Museum

Impressionist and Modern Masters from the Cleveland Museum of Art
Through January 13, 2008. The acclaimed international touring exhibition drawn from the CMA's collection of Impressionist and modern European art makes a stop in Cleveland. Seen by well over half a million people in Beijing, Tokyo, Seoul, and Vancouver, the exhibition is expanded in Cleveland by the addition of masterworks shown only at this venue.

Hahn Loeser • Parks



Building for the Future

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2011.

Shiva as Brahma

Through December. The museum's recent acquisition of one of the most important South Indian sculptures in the United States is celebrated with a small exhibition that features the carved stone figure along with related works from the museum collection.



World Tour

J. Paul Getty Museum

Through January 20, 2008
Los Angeles
Medieval Treasures from the Cleveland Museum of Art

REMODELING THE MODEL: In October, revisions were made to the expansion project scale model in the *Building for the Future* exhibition to reflect refinements of the design.

COVER: Odilon Redon (French, 1840-1916). *Orpheus* (detail), c. 1903-10. Pastel, 68.8 x 56.8 cm. Gift of J. H. Wade 1926.25